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Guy McCoy

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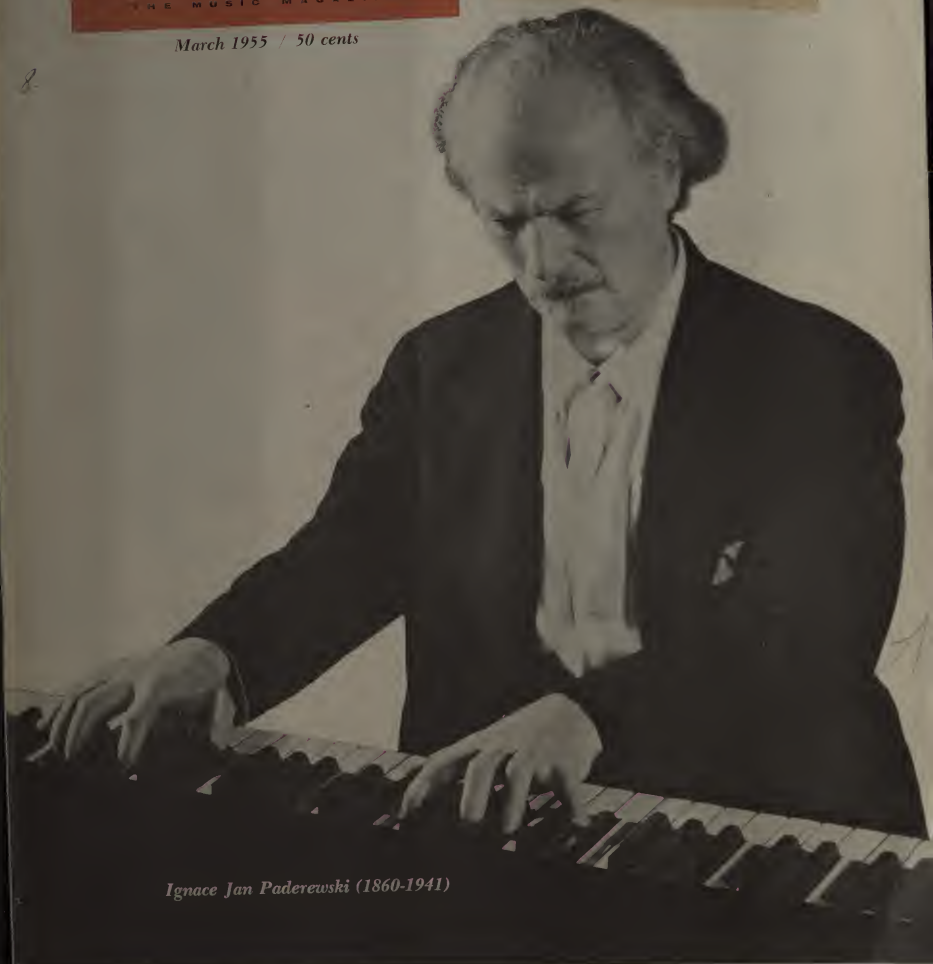
# ETUDE

THE MUSIC MAGAZINE

March 1955 / 50 cents

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NO4



*Ignace Jan Paderewski (1860-1941)*

# Si, si, Señorita

I AM COME TO BOB JONES UNIVERSITY  
FROM LATIN AMERICA

"I have never been out of my country before  
and coming on the plane, I think, 'Maybe I will be homesick.  
But when I arrive, I feel I am at home here.  
My English she is not so good; but at Bob Jones University  
there are many others  
who come from distant countries, too.

"When I tell my friends in Guatemala that I plan  
to go to Bob Jones University, they say,  
'But why?' I tell them, 'Because it is a Christian college  
and has fine standards of academics.'  
Here I study hard, but the faculty they are patient and helpful.  
The boys they are very nice and handy.  
'Of course, the girls... they are nice, too."

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music never before possible on any instrument

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"music's most glorious voice" Hammond now adds  
"Touch-Response" percussion

A new, unique sensation is made possible  
to where that you press the keys of the  
Hammond Organ produces "Touch-Response"  
percussion.

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the finger you can now call forth hundreds  
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other percussive instruments!

Using "Touch-Response" percussion only  
when and where you choose - to highlight  
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or groups. The possibilities are practically  
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endless. Your imagination is the only limit.

Here, for the first time, is an organ truly re-  
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play notes of yourself into your music. It en-  
ables you to introduce to the world with you  
the rich, vibrant, fully beautiful new challenge  
of expression and color.

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The wonder is that "Touch-Response" per-  
cussion adds no complexities in playing. Even  
if you have little or no music sense, you'll  
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The members of this **HARVARD MUSIC CAMP** are typical of those carried on in many similar music seasons.



The George Westcott, Eastern Camp band director, conducting a rehearsal.

Current session of 1938 camp in special rehearsal.



Rita Snow, of Butler University, with a group of young students.

## The Eastern Music Camp

by Lee J. Dwyer

"I WISH to thank you for the wonderful time I had at camp. I certainly don't believe there is another camp anywhere that does for the students what the Eastern Music Camp does," wrote a camper of the summer of 1936. This response is typical of the enthusiastic reactions of students who attend each and every season, camp all over the continent. High school students like their summer vacations and the more students of the public schools increasingly enjoy music camps. Apparently the inherent value of musical study reaches the minds of these children, and in spite of the hard work which attends work with which musical enterprise, they thoroughly enjoy themselves.

It would be true to think that the East and Music Camp enjoys some special mark of distinction as revealed by the student as the summer in the preceding paragraph. If such distinction could be granted, it might be made in view of the general opinion of the camp. This opinion simply states that music must be integrated into the grand pattern of education. The pro-

gram on music before the small emphasis of other music camps, but in addition, a period is set aside each day for a schedule of special classes in the various categories of the students. The student survey is made upon several of these high school students, and children are provided to enter college. Approximately for every ten students, about 10 per cent of the students this past summer expressed interest in fields other than that of music. These included home economics, art, speech, dramatics, business education, science, social sciences, geography, industrial arts and physical education.

The students' indication of an interest in music as a career also is given special attention. Seminars in voice, piano, the orchestra and band instruction, and in the working of music as a profession are presented. It may be interesting to note that not always the best music students, from the standpoint of proficiency, as so designated, are concerned by a career of music. In fact, many of the most skilled have already chosen their future

careers as that of music.

Through the integrated program, the college program to provide experience in which ability, attitude and personal growth can be realized and which may consequently be reflected into their school and community. It must be emphasized that the Eastern Music Camp offers considerable background knowledge and activities which can enlarge the horizons of the participants.

Eastern Illinois State College has tried to meet the challenge in education by preparing the Music Camp as a field arena in the area in which it moves. One of the last most problems today has to do with holding the gap in the education program of the public school when a leader in the summer vacation. There was a time when the vacation was necessary because the children provided a better base for the musical community during the harvest season. Today, conditions have changed and the father no longer needs the help of his children. Neither are there jobs available for all the (Continued on Page 31)

## Common Sense Planning for the School Orchestra



Junior High School Orchestra of 304 students from 18 different schools in Southern California in second combined rehearsal.

The school orchestra is "an almost indispensable medium in the development of highest quality emotional health for boys and girls of all ages."

by Ralph E. Rush

WHAT is the real reason for a school orchestra? We should acknowledge parents and music teachers give us the widest participation in the school's orchestra group? Few answers are here and yet to become members of the school's orchestra? There are several other questions of practical and historical value should be considered when planning for school orchestra in any school. If there is a positive and healthy philosophy back of the enterprise, the answer to all questions of discipline must be in terms of what is most important for the boys and girls who are to participate.

A little and of research will reveal that from the very beginning of the school or school movement in this country, the music has been included in their planning and except of orchestra for youth, the true reason for organizing this type of activity is the school program. These reasons from the past, and beliefs that are just as valid today were based on three basic reasons: (1) Boys and girls enjoy sharing the varied horizons which are available to them in the school's program. (2) Music provides, and they feel proud when they are able to help their friends, two-thirds of the orchestra, in musical cooperation with the teachers and cultural

experiences associated with orchestra in the school.

(3) Teach because enthusiasm and highly rewarded with the experience provided by participation in an orchestra, where after long hours of individual and group practice, they stand in providing each member with the feeling of importance as a contributing member to a thrilling and exciting performance. Such experience surely is a basic human need—that of receiving important responsibilities and being rewarded with the joy of success by giving the approval of their friends and leaders for a job well done.

(4) Enthusiastic members of the group with confidence and creative ideas are possible excellent leadership roles by participating in the varied activities of a fine orchestra.

(5) Boys and girls enjoy the social opportunities and development and the principle value provided by belonging to an orchestra with a good reputation in the school community.

Although these patterns and reasons are valid, often they do not improve the child who enters the orchestra about the following objectives in the school's program. There are a number more reasons to be the fact that the place of the orchestra in the school program should center around the needs of the youthful participants both

mentally and morally as well as physically. (1) Show which patterns are areas of the physical needs of youth and it will conclude that mental healthful living is a much greater for students of a good school program, but do these same adults place its equally important emphasis on the emotional and mental health of these youth? Physical and mental health are both promoted by participation in a good orchestra, but the very nature of music, the feelings of the orchestra, make this orchestra, with its rich heritage, meeting the complete pattern of human existence, an almost indispensable medium in the development of highest quality emotional health for boys and girls of all ages.

Children, youth and young adults will begin to play in first rate orchestras school officials and parents will be ever anxious to provide such opportunities for their students, and the true purpose of an orchestra offering as a part of the complete human course into new lives when the objectives of a functional nature are made clear by the orchestra in any community. Outcomes of such objectives should result in the following developments: for every participant and most active listeners of the program.

(2) A serious interest in and love for the art (Continued on Page 36)















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**Finger Tricks**

Allegro moderato

ELIZABETH OLDSSEN

PIANO

*First time only* *If last time only*

*Allegro moderato*

PIANO

# Menuetto

(From Sonatas in G)

JOSEF HAYDN  
Edited by Gies

*Andante*

Piano

From "Sonatas for the Flauto," Vol. II by Josef Haydn (1780-1850) Collection No. 1023

*Allegro*

TRIO.

Menuetto B.C.

1) 2) 3) 4)

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# Phantoms' Frolic

STANFORD KING

PIANO

*Allergo*

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Grade 1/2

# Lullaby

WILLSON OSBORNE

PIANO

*Andante sostenuto* (♩ = 60)

*pp cantabile*

*Fin. molto*

## Arioso

JOHANN SEBASTIAN BACH  
*arr. by Bruce Ager*

Moderately slow

*p*

*p*

*cresc* *mf*

*p*

*poco rit.*

*Ped. staccato*

From "Highlights of Familiar Music" arranged by Bruce Ager ISBN 419413  
Copyright 1994 by Theodore Presser Co.

## Waltz

(From "Die Fledermaus")

JOHANN STRAUSS  
*arr. by Bruce Ager*

Moderate, but vigorous waltz tempo

*f*

*f*

*cresc* *f*

*sforz*

*Ped. staccato*

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## Enraptured I Gaze\*

FRANCIS HOPKINSON 1839-1910  
Arr. by Bruce AgryModerately slow (Andant)  
(With a gentle, cragging mood)

PIANO

Musical score for 'Enraptured I Gaze' for Piano. The score is in 4/4 time and consists of three systems of music. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music is in a key of D major and has a tempo of Moderately slow (Andant). The mood is described as 'With a gentle, cragging mood'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

## Fuguing Tune\*

("When Jesus Wept")

WILLIAM BILLINGS 1786-1868  
Arr. by Bruce AgrySlowly (Andant)  
(With a strong mood)

PIANO

Musical score for 'Fuguing Tune' for Piano. The score is in 4/4 time and consists of three systems of music. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music is in a key of D major and has a tempo of Slowly (Andant). The mood is described as 'With a strong mood'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

© Every\* Performance of American Classics\* compiled and arranged by Bruce Agry [410 00015]  
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One Sunny Day  
(For Two Pianos, 4 hands)

BENJ. BOYNER

Moderate (Allegretto)

PIANO I

PIANO II

Musical score for 'One Sunny Day' for two pianos. The score is in 4/4 time and consists of three systems of music. The first system has two staves, one for Piano I and one for Piano II. The second system has two staves, one for Piano I and one for Piano II. The third system has two staves, one for Piano I and one for Piano II. The music is in a key of D major and has a tempo of Moderate (Allegretto). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

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# Vater unser im Himmelreich

(Church Prelude)

SAMUEL SCHNITT

Musical score for "Vater unser im Himmelreich" (Church Prelude) by Samuel Schnitt. The score is written for Piano (Prel.) and includes staves for the right and left hands. The music is in G major and 4/4 time, featuring a simple, hymn-like melody with a steady accompaniment.

From "The Church Organist's Solace Treasury," edited by C.F. Schaeffer and A.T. Denison (1915-1916)

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STEFAN MARCH 1911

# Scherzando

JOHANN FRIEDRICH REICHAUT (1781-1861)

Edited by Alfred Wernick

Op. 8

En poco presto (♩ = 100 - 120)

Musical score for "Scherzando" by Johann Friedrich Reicha, Op. 8. The score is written for Piano (Prel.) and includes staves for the right and left hands. The music is in G major and 3/4 time, featuring a lively, playful melody with a steady accompaniment. The tempo is marked "En poco presto" (♩ = 100 - 120).

From "Gems of the Keyboard," Vol. II, compiled and edited by Alfred Wernick (1915-1916)

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# March

From Leopold Mauts  
"Nachtbuch für Willigen"  
Edited by Alfred Mervinich

Club 12

# Morris Dance

Anonymous 17th century  
Edited by Alfred Mervinich

Somewhat lively (♩ = 120)

From "Secrets of The Keyboard," Vol. 2, compiled and edited by Alfred Mervinich [420 40112]  
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No. 35 45545  
Book 5

# Call of the Canyon

GEORGE FREDERICK MCNAY

Moderate pickarelle

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47249-MARCH 1914

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